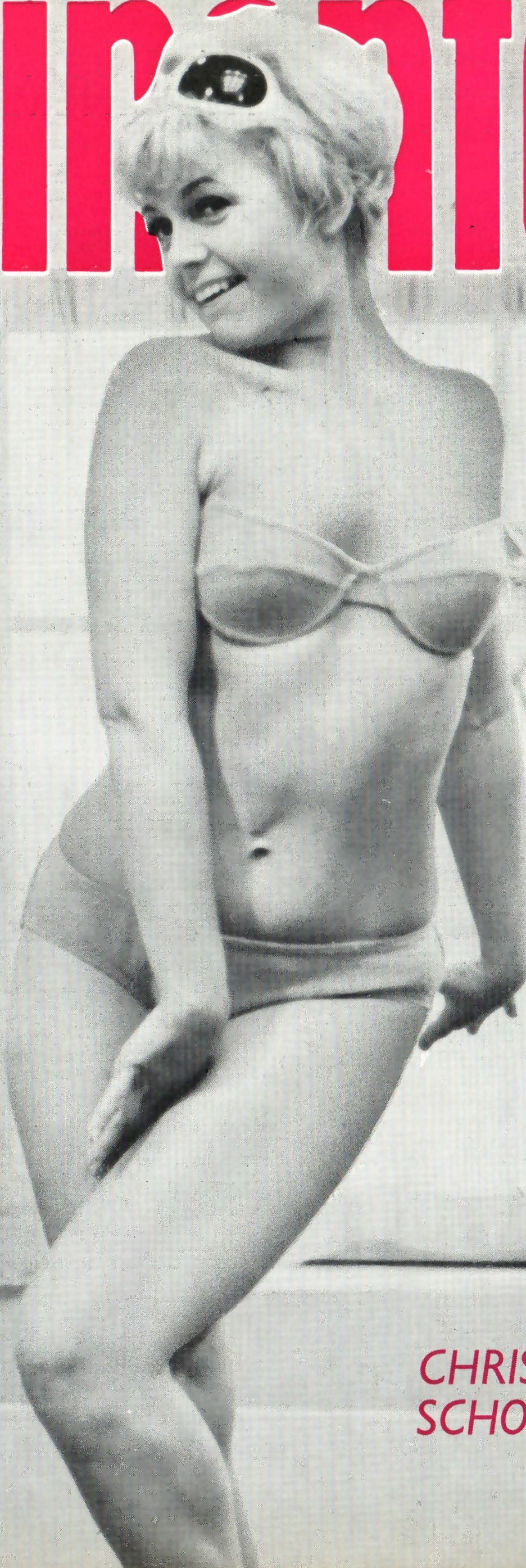


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film review
NOVEMBER 1968 50c



**CHRISTINA
SCHOLLIN**

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Jean Luc Godard is the first in a
 number of major film-makers who
 will give lectures at the NFT.
 Godard's illustrated talk will be in
 the afternoon of Oct. 20th.

POLITICS AND THE CINEMA

"The power of persuasion and inspiration has passed from the platform, the pulpit and the pamphlet. It has passed, to a large extent, to the visual medium which is operated in the name of cinema and television; and it is being operated without any clear-cut relationship with political responsibility. You might even say that the political power has lost a contact with the people vital to it and it has lost it to a by-guess-and-by-ged rabble of reporters, entertainers, medicine men, quacks and confidence men of every known literate and illiterate, academic and pseudo academic type; ready, all of them, to opine at the rustle of a contract.

"If I exaggerate, it is to make what is, to me, the most important point in our public life today. One may not emphasize enough that the political power has a stake — an absolutely necessary stake — in the creative operation of our visual medium and on the highest level, which is to say the inspirational level. And though Lenin warned the politicians long ago to watch and not let it get away from them, the political power has today not sufficiently examined its role vis-à-vis television and the cinema."

Thus John Grierson in his celebrity lecture at the Edinburgh Festival. He wants an 'art in action' — a cinema to raise the country out of its malaise — one that is backed by the government — one that recognizes that Scotland has its own personal problems.

"The great illusion today", says Grierson, "is that discussion is all-important and that it is from discussion that action derives. It is an illusion behind much educational theory. It is an illusion that has always served the intelligentsia very well in its self-interest and now, with the television pay roll to batten on, it serves them better than ever."

Mr. Grierson has a valid point. Half-baked, instant opinions are too often heard on television — opinions that are as uselessly tentative as a weather report. Grierson is right when he concludes: "the imaginative cinema's role in television should be thought of separately, financed separately and governed separately and considered on a different and more ambitious scale than yet contemplated."

ONE OF Mr. John Trevelyn's most interesting comments in the illustrated lecture on "what the British Board of Film Censors cuts and why?", was that in 1936 the President of the Board, in an annual report (a practice now discontinued) warned of the dangers of the increasing political content of films. The British public he felt, would not stand for political opinion in its entertainment.

Some may see in this the traditional attitude of keeping politics as some rarefied field of activity in which the public (despite its vote) could not participate (Labour governments had made no great impression).

It is precisely this attitude that young people today have tried to break down and in what better medium to do it than the popular mass medium of the cinema. Nineteen sixty-eight has indeed been the year of politics in the cinema. In fact it has been necessary this year to send two or even three representatives to the major festivals, one for the films, one to read the (literally pounds of the stuff) manifestos, communiqués, accusations and counter-accusations, and the third to dash from (for example at Venice) the Four Fountains Hotel to hear why Pasolini wanted to withdraw his film and thence, by motor launch to the Ca Foscari for a students meeting.

And at least one new word has found its way into glib use — "contestation". "Perchè contestiamo la Mostra", was the title of one sixty-six page booklet but at the end of it all, as at the end of the other, hundreds of pages of roneoed polemic it came to the same thing. For the past twenty-odd years film festivals have been run on much the same lines: wealthy companies have sent (for the most part) expensively made films that are seen first at press shows and then exhibited at gala performances attended by audiences as much concerned with being seen as seeing the film. The whole gamut of press publicity has made the events seem artificial and without contact with reality.

The rebels want a cinema without the jockeying for prizes, without the artificial glamour and the films shown at prices the ordinary folk can afford. In defence there is the fact that such seemingly artificial events have given the world some of its best cinema and the revolt of the Nouvelle Vague was spearheaded at Cannes 1959.

At the close of Venice the director, Luigi Chiarini said that the festival had demonstrated the rightness of taking a line that separated it from aspects of commerce and politics. The festival had, he said, demonstrated four things: (1) The author's film continued to establish itself in place of the old 'cultural' film. Men from all fields, writers, painters, theatre-producers, journalists, politicians, made films today. (2) The myth of film technique had been exploded as it has already been in literature, the figurative arts and in music. (3) The cinema is invested with the spiritual crisis of today. Jean Renoir has rightly said, that artistic films may be imperfect from a technical point of view but perfection signifies the death of cinema. (4) The absurd myth of a specialized film culture has also been exploded.

These statements, apart from their progressive attitude, might also be construed as a knock against ANAC, the technicians union, that announced it would arrange a 'pacifica occupazione' of the Festival, the main reason why Venice was postponed for a couple of days.

During this postponement a counter-festival was proposed but nothing came of this. The geography of Venice and position of cinemas (even if made available) does not lend itself to counter-festivals.

On the other side of Italy, at Carrara, 300 delegates from 16 countries had gathered together at the Animosi theatre for the World Congress of Anarchist Federations which concluded with Mr. Cohn-Bendit declaring: "Enough of the Marxist-Anarchist problem, the real problem today is revolution or not."

This indecision found its way into the Venice debate 'Politics and the Cinema' so that the Festival itself felt no real impact and brought forth the comment from M. Georges Lapassado (sociologist at Tours university and referred to as 'an expert in scientific provocation'): "the revolution has been lost and changed into an entertainment for the bourgeois."

There is some truth in this cynicism but after this year festivals will not be quite the same, nor the cinema. And by this time audiences will have had enough of polemic without talent. The cinema is not a debating chamber but it may contain the stuff of debate.

VENICE AWARDS

Golden Lion: "Artists under the Big Top: Disorientated". Actress Awards: Laura Betti in "Teorema". Actor Award: John Marley in Cassavetes' "Faces". Best First Film: Bregstein's "The Compromise". Special awards to: Bene's "Notre Dame des Turcs", Lapoujade's "Le Socrate". Best Direction: "Stress es tres tres" by Carlos Saura. Catholic Cinema Office: "Teorema". San Giorgio Award: "Teorema". Special mention to Brook's "Tell Me Lies", Jakubisko's "The Deserter"; Risi's "Diary of a Schizophrenic" and Sembene's "Le Mandat".

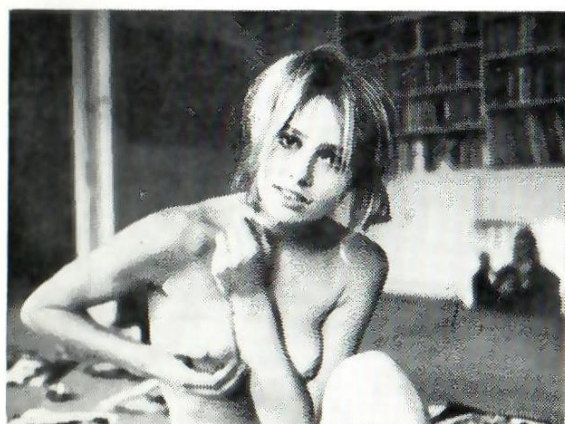
CANNES 1969

At its General Assembly last month the French Association of International Film Festivals ratified the new article eight in the Cannes statute. The Administrative Counsel has the right to form an International Consultative Committee composed of representatives of countries participating in the festival. These members to be proposed by the Governments of these countries. The composition and the method of functioning of this Committee to be determined by the Administrative Counsel.

barbarella

Paramount and Plaza cinemas, London. Vadim's "Barbarella" which he describes as "an erotic Alice in Wonderland", is showing at these two cinemas from Oct. 17th.

Below: Eva Renzi, star of "Playgirl" which is coming to London soon.



EVA RENZI

in "Playgirl" to be premiered soon in
London (Distributors: Amanda Films)



STOP • GO • VENICE

THIS YEAR the Venice Festival showed a high proportion of films by new directors, many in avant-garde styles. Of twenty-seven films shown, nearly half were the first long film of the director concerned and not one director in the Festival could be described as a veteran. It was a Festival of young film makers, and a high proportion of the films were in unorthodox styles, influenced by new movements such as the American Underground.

A short film about the Underground

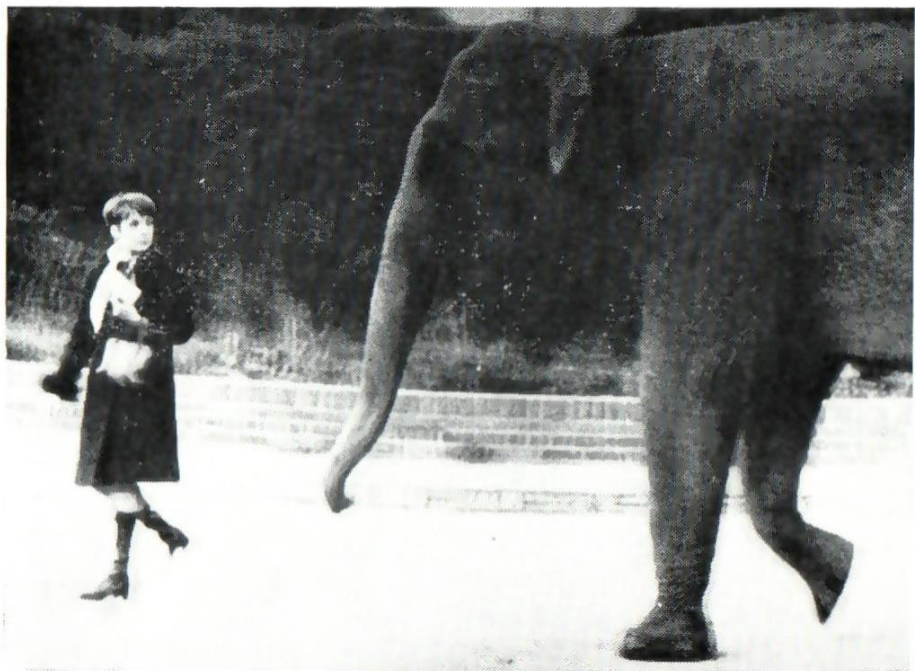
Movement in the States "Protest — Why", made for German T.V. by Gideon Bachmann, was shown on the fringe of the Festival. It included interviews with Shirley Clarke, Jonas Mekas, Andy Warhol, and other Underground directors and examples of their work in the usual "Underground" style — a style that does not make for easy viewing and includes — out of focus pictures; swinging cameras; lightning-fast succession of images; indistinct but deafening sounds; raw sex and sex symbols; news-reel footage of war,

catastrophe, crime, murder, death; preaching of mysticism and esoteric religions; sympathetic interest in drugs, mental disorder, sexual deviation, abnormality of any kind. A final feature of these films is their introduction of real-life characters and incidents, and mixing of the real and fictional in an apparently authentic case-history.

Many of the films in the Festival were subject to these influences. For instance "Me and My Brother", made by the American, Robert Frank, of "Pull my Daisy" fame, has as its principal character a schizophrenic, Julius Orlovsky, who lives with his brother, an associate of the poet Allen Ginsberg, and part of the film shows



Above left: Maximillian Schell in Rudolf Noelte's "The Castle", based on Kafka's celebrated work. Photography is by Wolfgang Treu. Right: Marlene Fritzius and Gerben Hellinga in Philo Bregstein's "The Compromise". Below, left: From Alexander Kluge's "Artists under the Big Top: Disorientated" which won the Golden Lion award. Right: From Peter Goldman's "Wheel of Ashes".



the three of them on a beat-poetry tour of Texas. The film switches from scene to scene, backwards and forwards in an inconsequential manner, and includes scenes and interviews, some with no apparent connection with the main theme. It opens with a scene of an investigator making a film of homosexual intercourse, and later two lesbians (one a woman from the Welfare Department connected with Julius's case) making love.

"Wheel of Ashes" by a young

American, Peter Goldman, was about a good-looking young American in Paris wandering alone, then in various unhappy encounters with women. Then he finds a Danish girl friend, Anka, and for a time they are happy together. But soon he becomes withdrawn, studies mysticism and oriental religion, and shuts himself up alone in a room to fast and meditate. He is obsessed by erotic fantasies, has hallucinations, shivering fits, mystical visitations — the camera uses distort-

ed images, zoom shots, double exposure, very successfully to express his visions. In the end, he sets out to look for his girl friend again.

"Compromise" by a Dutchman, Philo Bregstein, introduced the American "Living Theatre", an advanced acting group, in Amsterdam. One of the actors meets a Dutch couple (husband a journalist, wife a fashion model) who offer to help him stay in Holland and go underground, so as to escape being drafted for the war in

Right: Jacques Perrin & Marie-France Pisier in Charles Belmont's "L'Ecume des Jours" adapted from the novel by Boris Vian.

Vietnam. There is a slight love affair between the actor and the wife, but it comes to an end when he dismisses her friends as bourgeois. He goes off with his acting colleagues to another town, unable to decide what to do about the Vietnam war.

A German film "Artists at the Top of the Big Top: Disorientated" made by Alexander Kluge, the director of "Yesterday Girl", was on the surface the story of a circus which a solemn girl, Leni Peickart, inherits from her father, but it was said to be an allegory of the rise and fall of Nazi Germany. It was in a very advanced style, mixing rich colour sequences of the circus with shots of old prints, T.V.-type interviews, nude scenes (watching television in the bath!), news-reels of Hitler, and much besides. There were wonderful shots of the animals, elephants rolling in the mud, boa constrictors, tigers — and a hilarious scene in which Leni buys an elephant but doesn't know quite what to do with it. She trots off with the elephant behind her, half leading it, half escaping from it. This film won the Grand Prix.

There were two Spanish films, one "Since the Flood", a curious piece about two violent, destructive men who live together in a cabin in "the burned forest". They have a room full of women's clothes, and drink and dress up together as women. A rich French girl, seeking excitement, drives into



the forest; they burn her car and she becomes their "guest" and the mistress of the older man. Then she runs away with the younger man to England. The older man follows them and persuades his friend to come back to Spain. In the last scene the girl with a rifle stalks the two men and shoots them down as they wander through the forest dressed as women. The other Spanish film "Stress", made by Carlos Saura — director of "Los

Golfos" and "Caza", starred Geraldine Chaplin (looking remarkably like her father) as the wife of a jealous husband who shoots his friend with a spear-gun as he comes out of the water after a fishing trip, because the friend is flirting with his wife. The film is successful in building up a dark atmosphere of tension and suspense.

Two French films were stylish but rather empty. "Socrates" and "Ecume
Continued page 25

little venice lexicon

Gerard Vergez. Born 1936, Bordeaux. Actor and theatre director. Wrote and directed several short films before making his first feature, "Ballade Pour un Chien".

Rudolf Noelte. Born 1921, Berlin. Theatre and T.V. director. "The Castle" is his first film.

Jacinto Esteva. Born 1936, Barcelona. Studied philosophy at Barcellona, Architecture at Geneva and at the Sorbonne in 1961. Made his first short 1961, "Notes on Emigration". Several documentaries followed including "Dante no es unicamente severo" and "Lejos de los" about violence in Spain. "Since the Flood" is his first feature film.

Alexander Kluge. Born 1932, Halberstadt—Harz. Studied law then took a film director's course under Fritz Lang. Wrote several works including "Young Generation" which won a literary prize. After several documentaries he made "Yesterday Girl" in 1966. "Artists under the Big Top: Disorientated" is his second while he is preparing a third from his book "Battle of Stalingrad".

Charles Belmont. Born 1936, Paris. Actor at nineteen, appeared in Chabrol's "Les Godelureaux". Made the short "Le fratricide", 1961. "L'Ecume des Jours" is his first feature.

Maurice Pialat. Born 1925, Cunlhat. Directed several shorts from 1960 including "L'amour existe", "Janine"

and "Maitre Galp". From 1963 worked in TV. "L'enfance nue" is his first feature.

Liliana Cavani. Has a wide TV experience, her "Francesco D'Assisi" was particularly successful and shown at Venice last year. "Galileo" is her second film made for TV and the cinema.

Demostene Theos. Born 1935, Karditsa in Tessaglia. Several years theatre director then as assistant director on several films. Made the documentary "100 hours in May". "Kieron" is his first feature.

Robert Frank. Born 1924, Zurich. Became American citizen in 1958. Began career as film photographer and wrote "The Americans". Shorts include "Pull My Daisy", "Sin of Jesus" and "OK End Here". "Me and My Brother" is his first feature.

Carmelo Bene. Born 1937, Campi in the province of Lecce. Actor in 1959, then turned to stage direction. Wrote novels and theatre books. "Nostra Signora dei Turchi" is his first film.

Bernardo Bertolucci. Born Parma, 1941. Assistant to Pasolini before establishing himself with "La commare secca", "Prima della rivoluzione" and now, "Partner".

Gian Vittorio Baldi. Born 1930, Bologna. Made several important shorts before his first feature "Luciano". "Fuoco" is his second feature.

Marin Karmitz. Twenty-eight. Studied at the Paris IDHEC and assistant director to Godard, Rozier and Varda. Directed two shorts, "Black Night in Calcutta" (1965) and "Comedie" (with Beckett). "Sept Jours Ailleurs" is his first feature.

Robert Lapoujade. Born 1921, Montauban, France. Painter and writer, became interested in the cinema in 1959 and made several shorts including "Enquete sur un Corps", "Foules", "Noir et Blanc" etc. "Le Socrate" is his first feature.

Giorgio Bontempi. Forty-one. Film correspondent in Paris for Paese Sera and Tempo Illustrato. Went over to film-making this year without previous experience. Wrote as well as directed "Summit", his first film.

Peter Goldman. Born 1939, New York. Chose film as a means of self-expression without previous experience. "Echoes of Silence" (1964) was well received. "Wheel of Ashes" is his second film.

Barry Shears. Born 1923, New York. Considerable work for TV as director and writer. "Wild in the Streets" is his first feature film.

Juro Jakubisko. Born 1938 at Kjosov. Studied at the Prague Academy Film Faculty and made some shorts before his first feature "The Years of Christ" (1967). "I disertori" (shown at Venice) will be followed by a second part called "Pilgrims".



Above: Isabelle Rey in three scenes from "La Bambolona", a new Italian film directed by Franco Giraldi

la bambolona

Director Franco Giraldi has finally discovered his "baby doll" for the film, "La Bambolona" based on the novel by Alba De Cespedes. She is sixteen-year-old Isabella Rey, a Roman brunette, "occhi neri pigri ma intensi, denti bellissimi, bocca infantile. E' perfetta." We're prepared to go along with that judging from these illustrations.

"La Bambolona" has Ugo Tognazzi as a forty-year old wealthy, man-about-town, who suddenly falls for a girl from the working class: torpid, secret-

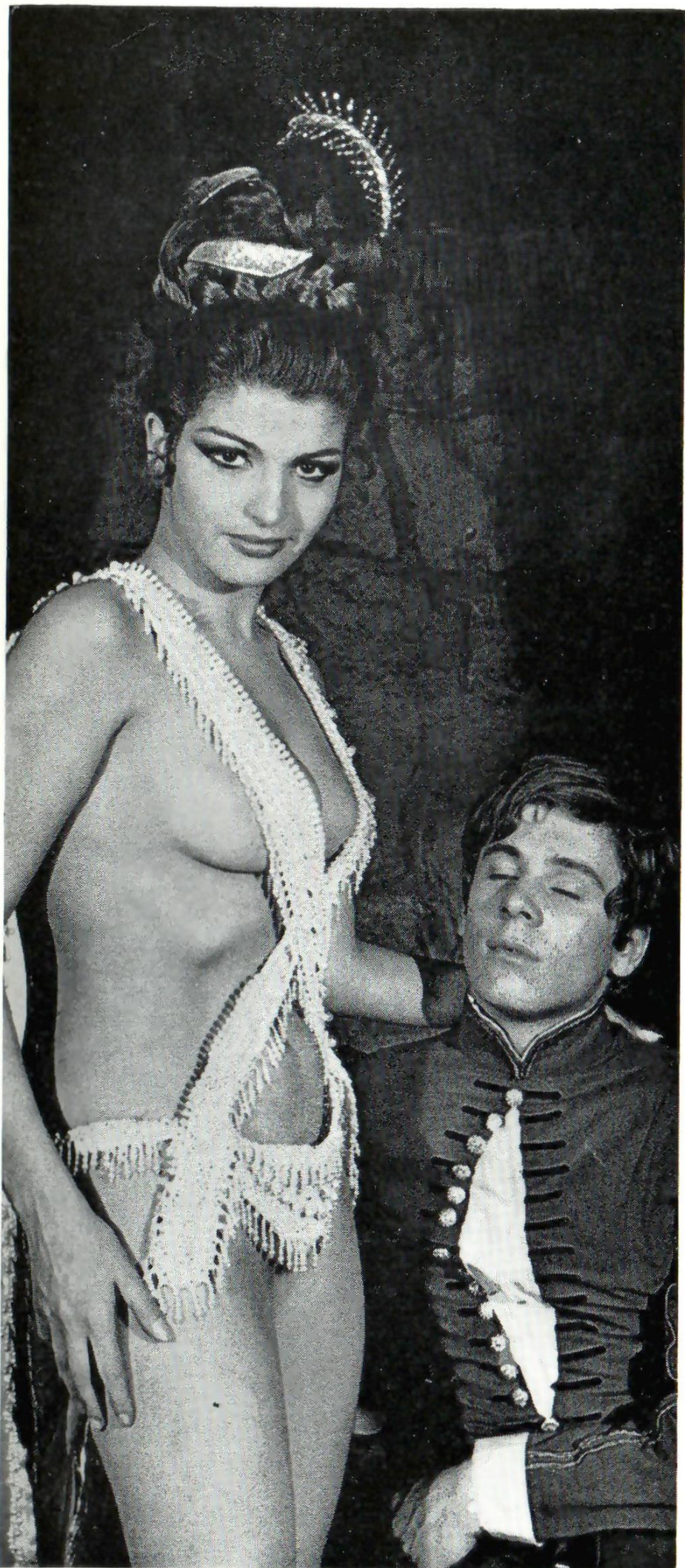
ive, who neither speaks nor listens, apparently a slave to a family with a Victorian outlook, "a girl with the mouth of a child, eyes of an odalisque, body of a Renaissance courtesan, the synthesis of a dozen forbidden fruits."

Because the film virtually rotates around Lana (the baby doll) — although she hardly ever speaks — it was essential to find someone who exactly personified with her looks the character that Alba De Cespedes describes.

When Isabelle was introduced to Tognazzi he was amazed how like the character she looks: "Santo Dio, ma e lei".

Below: Sixteen-year-old Isabelle Rey who begins a film career with "La Bambolona".





Above: Marie-Ange Agnès as Catherine and Veronique Vendell as Jeanne in "Le Tour de Nesle".

french period

Left: Marie-Ange Agnès as Catherine in "Le Tour de Nesle"
Below: Michèle Mercier as Angelique in Angelique No. 2 (The Road to Versailles) — coming to the Cinephone, London this month.



Jean-Paul Belmondo will have another comic costume role (18th century) in a new film by Jean-Paul Rappeneau who directed "La Vie de Chateau".

Bernard Borderie's new film, "Catherine", is set in 1422 when Paris was prey to the conflicting ambitions of the Armagnacs and Bourguignons.

René Allio has engaged Bulle Ogier for the main role in his next film, "Pierre and Paul. She plays a secretary who is in love with a boss who is being slowly pushed towards a break-

down by his wife and the pressure of modern business.

André Hunebelle is engaged on a modern version of "The Count of Monte Cristo", called "Le Revolté". The Edmond Dantes of the new version is betrayed at the end of the war by his comrades in the Maquis. He flees to South America and discovers a treasure there which allows him to return, 20 years later, under a new identity, to take revenge on his betrayers to win again the woman he loves. Paul Barge will play the modern

Monte Cristo, a stage actor who was seen in "Mademoiselle".

Michèle Mercier becomes a drug trafficker in Jean Delannoy's next film, "Les jeux de la Solitude" based on the story by Jean-Louis Cotte — the adventures of two down-and-outs — one a deserter from the Foreign Legion who goes in for arms traffic, the other, flotsam from the war, who cannot forget his old profession as a surgeon. Michèle Mercier helps them both to a fresh revaluation of their merits.



On this page:
Jane Fonda, John Phillip Law and
Anita Pallenberg in scenes from Roger
Vadim's "Barbarella" which has its
world premiere this month.

Right: Irene Tunc as Diane and Roger Van Hool as Antoine in "La Chamade". Roger Van Hool is a young (25) Belgian actor whose recent films have been "Oscar", "Des garçons et des filles", "A tout casser" and Clouzot's "Le prisonnière".

Jean Daniel Simon and writer Jean-Pierre Petrolucci, who wrote together "Adelaide", are collaborating again on a new film called "Information" in which they hope Monica Vitti will star. The role is a strange girl employed in a telephone centre to which people in despair ring and receive comfort. She believes that her job is not to give the telephoners fresh courage but to push them towards suicide. She meets a reporter on a look-out for some sensational news and their destinies make the narrative of the film.

catherine deneuve a new garbo?



Above: Catherine Deneuve is seen in (left) "Manon 70" and (right) Alain Cavalier is directing her and Michel Piccoli in a scene from "La Chamade".

Catherine Deneuve has made a bigger impact on America than any previous French star — "probably the only French actress to become an international star in the classical Hollywood style", said the New York Times. The actress has just finished her first American film, "The April Fools", opposite Jack Lemmon and is currently making "La Chamade".

Sagan's sensitive novel, "La Chamade" (it means a drum role to denote surrender) hinges entirely on the character of Lucile who seeks only freedom and happiness, the one inextricably linked to the other. Her elderly admirer, Charles, with whom she lives, enjoys her company well enough to allow her the freedom her nature demands, but Antoine, with whom she falls in love and for whom she leaves Charles, is too proud and possessive to recognize Lucille's essentially indolent character. Finally, particularly when Charles finances a safe abortion in Switzerland, Lucile recognizes where and with whom her chance for happiness lies.

Catherine Deneuve plays Lucile, Michel Piccoli, Charles, and the young theatre actor, Roger Van Hool is Antoine.

Director of the film (insisted on by Sagan) is Alain Cavalier and director

of photography Pierre Lhomme heads a young crew of technicians including André Malraux's daughter, Florence, as first assistant-director. Shot entirely on location in Paris and St. Tropez only one week was given over to studio shooting for the love scenes.

Described as the most precious thing France has sent America since she sent the Mona Lisa, Catherine Deneuve, after a number of personal problems and the tragic death of her sister, Françoise Dorleac last year, is currently France's most internationally sought-after actress.

It is interesting to note (a Newsweek report) that the French star, during her first week in New York, went to see several old Garbo films, and if one thinks about it Catherine Deneuve has indeed something of that Garbo quality that is at once intimate yet aloof.

Below: Michel Piccoli and Catherine Deneuve in "La Chamade".



Right: Grozo (Guy Saint-Jean) is taken by the soldiers.

BORO'S GOTO

WALERIAN BOROWCZYK — his French devotees have trouble pronouncing his Polish name and tend to call him Boro — is chiefly noted for the new dimension of symbolism and surrealism he has brought to the animated film. He is the exact anti-thesis of Disney. Films like "Renaissance" or "Jeux des anges" could never be described as charming, what they are is provocative, disturbing, alarming. His first full-length film "Le théâtre de M. et Madame Kabal", contained in its drawing and paper cut-outs a terrifying satire of contemporary life.

His second feature is being made with actors — but it will still present Borowczyk's highly personal view of the world.

Below: Pierre Brasseur as Goto III dictator of the island of Goto.

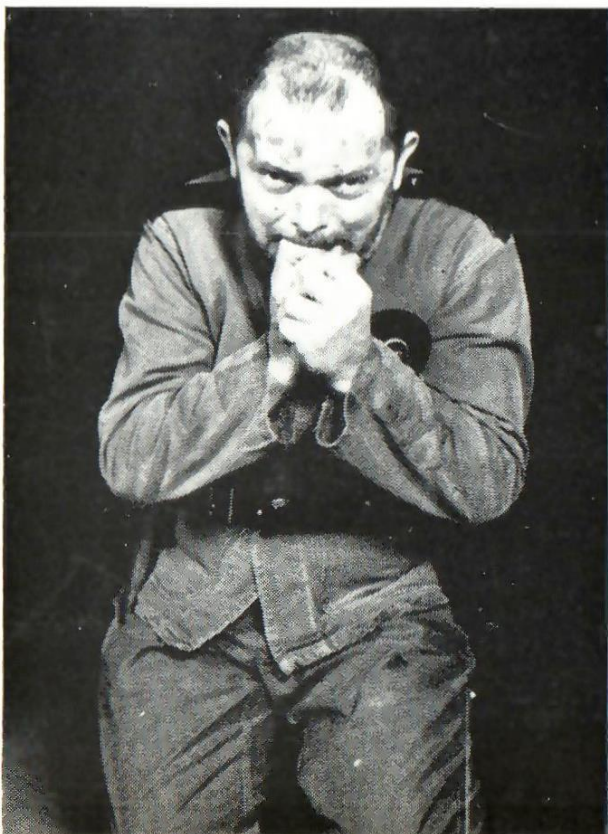
Bottom: Guy Saint-Jean as Grozo.



Goto is subtitled "Island of Love". This is ironic, because Goto is a fortified island which has lived cut off from the world for a century, and which is ruled by a ruthless Governor, but it is also meant literally, for love is the motive force in the plot of the film.

Most of the scenes are shot in a set of disused workshops. As Orson Welles found the setting he wanted for "The Trial" in the abandoned Gare d'Orsay, Boro has found his Goto in grubby corridors, great huge rooms and basements still littered with scrap metal. And Goto has in-

Below: in love with Glossia, Grozo steals her clothes and puts them on the prostitute, Gonosta (Ginette Leclerc).



deed a Kafkaesque quality.

The director does not object to the comparison:

"Kafka's anguish is born of reality. I am using real images to describe this society which has no geographical position and which is set about a century ago — but I could just as well have set it in the year 2048. Goto is a world which has lost contact with the rest of life.

"No need to search for symbols. It is no use fighting totalitarianism: in one way or another we are all victims of it.

"My film is a kind of 'King Kong'."

But Borowczyk while admitting that his film is a highly individual one, rejects such labels as Art Film and Experimental Film.

"These terms mean nothing except possibly that one is limiting oneself to a vaguely select audience. Many so-called art films and experimental films are absolute rubbish, and some of those with the least pretensions are quite remarkable."

"Goto, Island of Love" is all that remains of an archipelago swallowed up in the earthquake of 1887. No boat goes to or leaves Goto — it is self-supporting. Goto is ruled by its Governor Goto III who keeps the islanders in subjugation — criminals are punished by being pitted against each other in single combat to the death. In such a combat the cunning Grozo secures a pardon and is given a post looking after the Governor and his wife, Glossia.

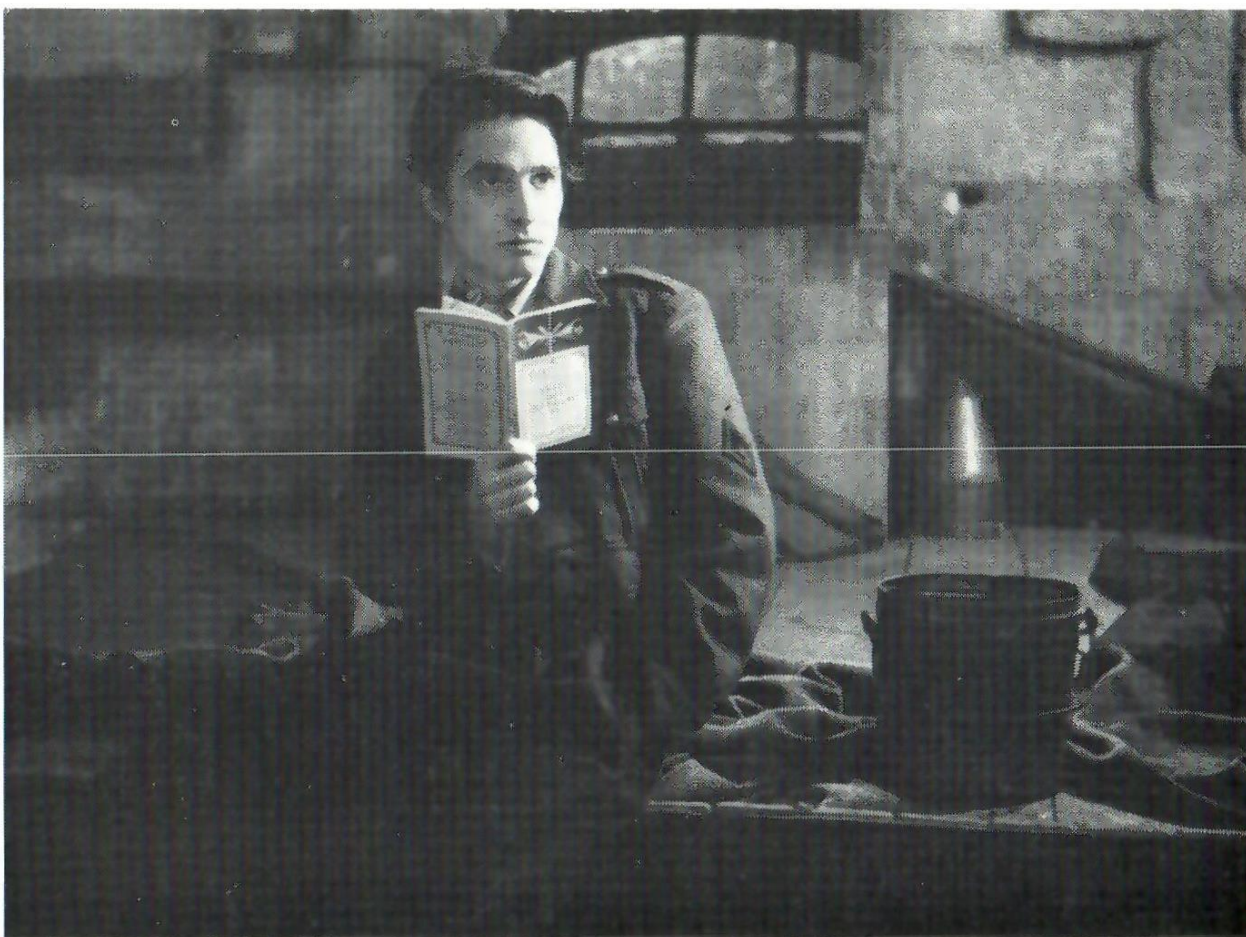
Grozo wants Glossia for himself and when he learns that she has a lover, Gono, he assassinates the governor fixing it so that Gono may be implicated. But Glossia is not so easily achieved.

NOTES FROM AVIGNON by Yvette Perles

AFTER THE SUCCESS last year of Godard's "La Chinoise", Jean Vilar, director of the Avignon Festival decided that the cinema should have its place within the concept of the festival.

"A discriminating public has a need for the cinema as well as the theatre and I am particularly happy to see, twenty years after, this ideal marriage taking place."

In charge of the festival's film section was M. Jacques Robert: "the idea of these 'rencontres' is to make



Above: Jean Pierre Léaud in "Baisers Volés". A modern romantic Truffaut calls him and certainly his allegiance to both Truffaut and Godard points to a character at once passionately involved in current social events yet aware of the tender, more intimate aspects of relationships.

known, without any sense of competition, the works of young filmmakers the world over. Films of the most diverse kinds. It is the young cinema, in fact, which preserves and safeguards its vitality and dynamism."

The programme comprised 3 premieres: William Klein's "Mister Freedom", Jean Rouch's "Jaguar" and Francois Truffaut's "Baisers Volés", and some sixty new films among them Peter Lennon's "Rocky road to Dublin", Jarva's "The Diary of a Worker" (Finland), Straub's "Chronical of Anna Magdalena Bach", "Makk and Elek" (Hungary), "Klpcic" (Yugoslavia).

Other events included an homage to Buster Keaton, Forty years of Soviet Cinema and an experimental cinema programme.

"Avignon is becoming a Festival of Creation".

Interview with William Klein: "Mr. Freedom is an international lawyer, an American superman and

moralist who imposes by consent or by force, the benefits of Freedom where or where it isn't needed. His mission is to save France from the Red Menace and the Yellow Peril. He annihilates practically the whole country and the population — but not quite, for the country retaliates with an anti-Freedom movement.

"My characters are carnivalesque, my style rather close to children's paintings. There is morality, violence, betrayals, suspense, sex and slapstick. The spectator should think he is at the circus until he realises he is watching the News."

Interview with Jean Rouch: "When I made 'Jaguar' I hadn't any fixed idea other than to tell a story and to leave the documentary field for fiction. I knew my three players very well and I suggested we made up a story as we were shooting the film and after the rushes. The film is pure fiction, none of the players have ever been in life what they are in the story."

"In 'Jaguar' I tried to develop something beyond 'Tintin's Diary', something closer to Diderot and his Jacques the Fatalist and his Master."

TRUFFAUT'S NOSTALGIA

Interview with Truffaut: "I have never forgotten the truth of Renoir's dictum — reality is always magical."

"In 'Baisers volés' the characters take priority over the situation, the decor, the theme; they are more important that the construction, more important that anything. I feel the need, more and more, to use intelligent actors in my films. Thus I've chosen all the players when going to the theatre."

"But the pivot of the film, the *raison d'être*, is obviously Jean-Pierre
Continued page 25



Godard himself went to Avignon for the discussions but not a film. He has been in England making "One Plus One". He is seen left rehearsing a sequence by the Thames.



Left: Jaromir Hanzlik and Jana Brejchova in "The Marathon", one of the most important films made at the Barrandov studios this year and dedicated to the fiftieth anniversary of the Czechoslovak State.

Left: centre: From "Christmas with Elizabeth", directed by Karel Kachyna.

new czech productions

Directors at the two Czechoslovak feature film studios — the Czech Barrandov Film Studios in Prague and the Slovak Koliba Film Studios in Bratislava — are making the most of their time. Films of different genres are in the course of production and nearing completion.

Jiri Menzel, who won the American Oscar for the film "Closely Watched Trains" and whose second film "Indian Summer" was awarded the Grand Prix by two International Juries at the International Film Festival at Karlovy Vary this year, has recently finished his third full-length feature film, "Crime in the Cabaret". This is a musical comedy with a detective plot containing a number of new chansons sung by popular Prague singers headed by Eva Pilarova, Jiri Suchy and Jiri Slitr.

Jaroslav Papousek, who collaborated with Milos Forman on the scenarios of all his films — "Talent Competition", "Peter and Pavla", "A Blonde in Love" and "Like a House on Fire" — has made his debut as a director with an interesting film called "The Most Beautiful Age". It is a comedy set in the environment of young Prague sculptors and their models.

The talented Prague director Juraj Herz has made a tragicomedy, "The Cremator", telling of the transformation of a decent German citizen into a fanatic nazi who regards the cremating of corpses in the nazi crematoriums as his life-work. Before that Juraj Herz made an interesting psychological detective film, "The Sign of the Crab", and a modern burlesque on love, "The Limping Devil".

Below: From "The Limping Devil" directed by Juraj Herz.



Above: From "Prague Nights" directed by Evald Schorm.

by Oldrich Adamec



Right: Jean-Louis Trintignant in "The Man Who Lied" directed by Alain Robbe-Grillet.

A tragicomic film, "The End of a Priest", is being directed by Evald Schorn whose preceding pictures — "Everyday Courage" and "Return of the Prodigal Son" — were sharp social satires on life in Czechoslovakia, especially in the period before the so-called Prague political spring. "The End of a Priest" is a tragicomedy about a man who attempts to do something for which he has not the qualification. Evald Schorn has also completed a short story film, "Slippers of Bread", which is part of the film "Prague Nights". "Prague Nights" consists of three short films based on Old Prague legends, joined together by a common story. The author of the stories of the film and director of one of them — "Golem" — is Jiri Brdecka.

The team of directors Jan Kadar and Elmar Klos, holders of the American Oscar which they received for their film "The Shop on Main Street", started work on a Czechoslovak-American co-production, "Something Is Drifting in the Water". It is a wide screen colour film, adapted from the novel of the same name by the Hungarian writer



Lajos Zilaly, the action of which is set in the twenties in the marshy lowlands of the Danube. An unconscious girl is drifted by the current to the little cottage of the fisherman Janos. The fisherman and his wife try to restore

the girl to life and they succeed at length. Nobody knows where the beautiful girl, whose name is Anada, comes from and how she got into the water. Janos's wife Zuzka persuades the girl to stay with them in their cottage. But her presence brings about unexpected difficulties. She excites



Above: From "Wanderers" directed by Juraj Jakubisko (shown at Venice as "I disertori")

Janos's adolescent son with her beauty, reminds the grandfather of his youthful love affairs. But most of all she disturbs Janos, who first wants to drive her out of the cottage, then falls desperately in love with her and longs for the death of his sickly wife whom he would even be capable of killing perhaps. In the end, Anada leaves the fisherman's cottage. The film is conceived as a monologue of the central figure, Janos, who goes through a severe emotional crisis. Actors of several nationalities will appear in the

Cont. page 24

Left: From "The Most Beautiful Age" directed by Jaroslav Papousek,

the new society and so on in german films

It seems a long way from Bolivia to the capitals of Europe, but while Guevara was trying to start a Vietnam in Latin America young people in Europe were demonstrating for the end of the war in Vietnam, for participation in public affairs and against the development of monopolies.

These demonstrations reached a climax early this year and American-born director George Moore (working in Germany for the past ten years) filmed the demonstrators in the streets and found this was just the kind of background he needed for the new film he had just begun, "Love, and so on". Moore is concerned with the need for commital — to participate — but hesitates about the use of the word revolution. To be able to love, he feels, one has to take a positive role in affairs outside that love. "We have a difficult time, and a difficult revolution before us. Each person will have to try and find his own government within himself. It is essential to see both sides of the question — as Mao says: 'All opposites are intertwined with each other and in certain circumstances tend to merge'."

Right:

Rolf Zacher and Claudia Brehmer in "Love, and so on..."

Below: The political Mao "germ cell" as demonstrated in George Moore's new film, "Love, and so on...". Couple at the top (actually on the other side of an improvised wall) are Claudia Brehmer and Rolf Zacher — couple below: Vera Tschechova and Vadim Glovna.



In his film George Moore creates a situation in which opposites converge. Rob, a chemistry student, shares a flat with Ben and Sigi. A partition divides them and the germ cell of which Mao speaks is created — on the one side, revolution is on the boil in the behaviour and politics of Ben and his girl — on the other, Rob symbolizes the doubting, the self-questioning but complacently passive Establishment.

But the evolution is seeping through the partition, particularly when Rob meets Nina, a successful young cellist.

Cont. page 23



Left:
amorous
chiropractic in
"Love, and
so on..."

Above: a "Mayflower" for the flower people in Rainer Erler's latest film, "Professor Columbus" — a Rob Houser production.

Below: The influence of contemporary graphics on the scene — from George Moore's latest film, "Love, and so on..."



where the action is

INVOLVED IN A diamond robbery and in possession of jewels another gangster wants, Fred hides out with his ex-wife Fabienne who is now living with her young sister, Sybille, who three years previously was passionately in love with her brother-in-law.

A situation pregnant with opportunities in the Max Pécas vein.

A prospective buyer now calls at the house (which Fabienne has put up for sale) giving his name as Savelan. Fred believes he is an agent working for the rival gangster, Henri, but when the man reveals himself as



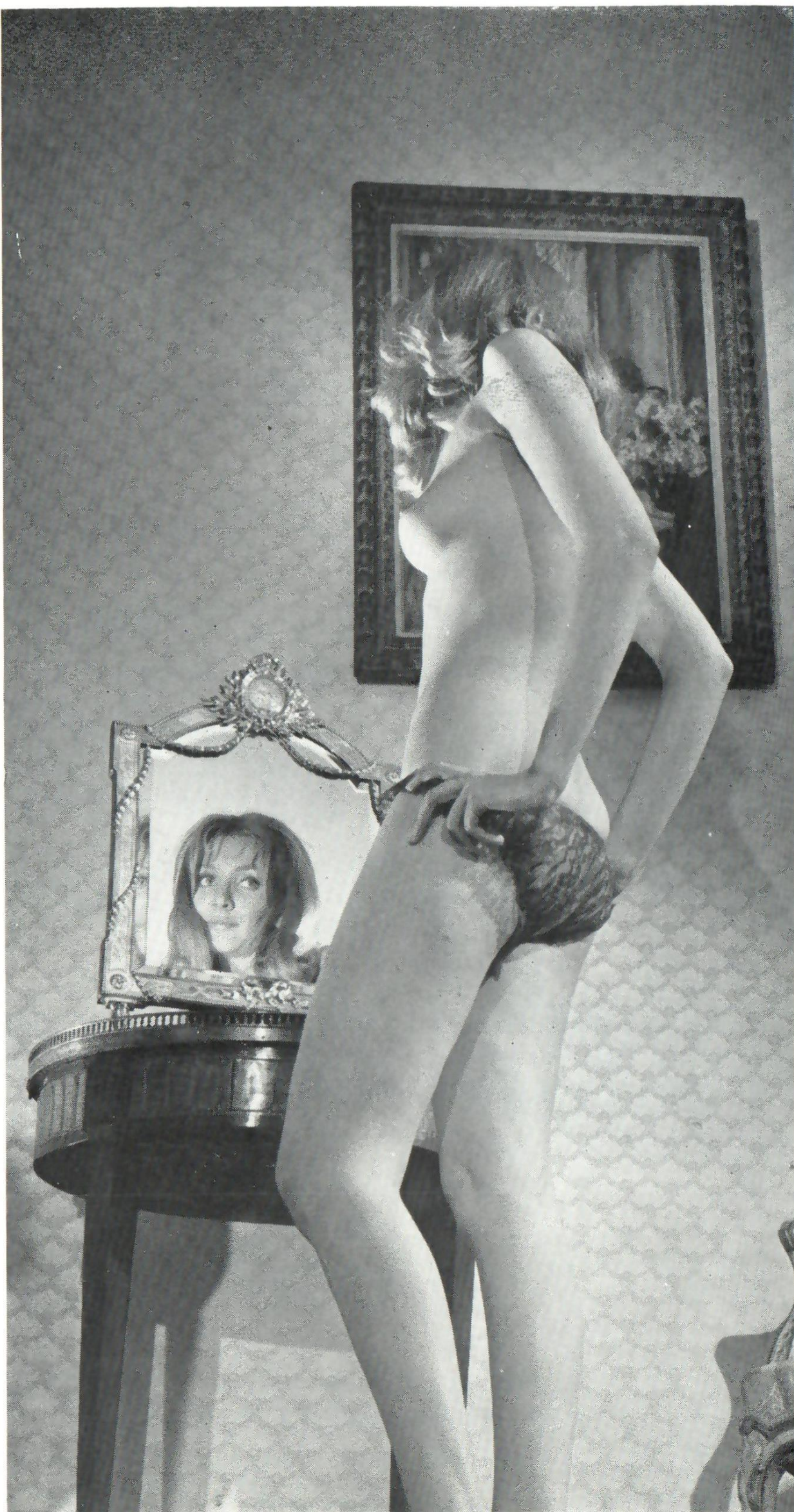


an Insurance investigator Fred decides to return the jewels to their owner.

But Henri kidnaps the attractive (see illustrations) Sybille and will return her only in exchange for the jewels.

Savelan, however, saves the situation and reveals that the clasp of one of

the necklaces carried a micro-film and that Henri was an agent of a foreign power and that Savelan himself is an inspector in the French Security Service. At least we think that's it — we were watching Sybille.



Illustrations these two pages from "Where the Action Is" (Espions a l'Affut), directed by Max Pecas with photography by Robert Le Febvre.

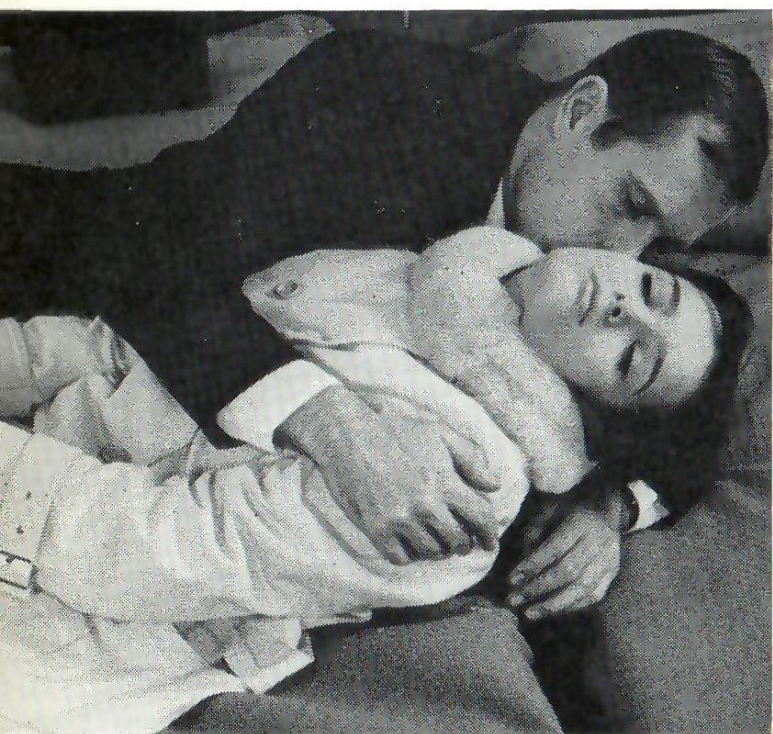


black on white

Jorn Donner, apart from directing "Black on White" plays the role of a happily married family man of thirty-three who, one Friday afternoon, overhears a couple of office girls discussing their plans for a lively weekend. He offers them a lift to the town they intend to visit and so begins an affair which, like all affairs, has its ecstasies and anguish — there being no real balance-sheet, only experience.

The film recalls Siöman's "The Mistress" in its intimate study of emotional relationships that make their own demands out of all rational context.

Above: An emotional scene from "Black on White" seen at the Edinburgh Festival. Written, directed and edited by Jorn Donner he also plays the principal role. Donner came to notice with his success at Venice with "A Sunday in September". His second film, "To Love", is currently showing in London.



Above: Jorn Donner and Kristina Halkola in a scene from "Black on White" which has photography by Esko Nevalainen.

Right: Kristina Halkola and Jorn Donner in a scene from "Black on White". Kristina Halkola, who plays the young mistress in the film, was first seen here in Mikko Niskanen's "Skin, Skin", currently being shown in London.





the young generation

Above: the lure of the older woman — scene from August Rieger's "Peter and Sabine". Peter and Sabine are teenagers in love. Sabine's mother stops the affair and intercepts Peter's letters. Abject, Peter leaves school and gets a job in a garage where the boss's twenty-year old daughter soon seduces him then drops him.

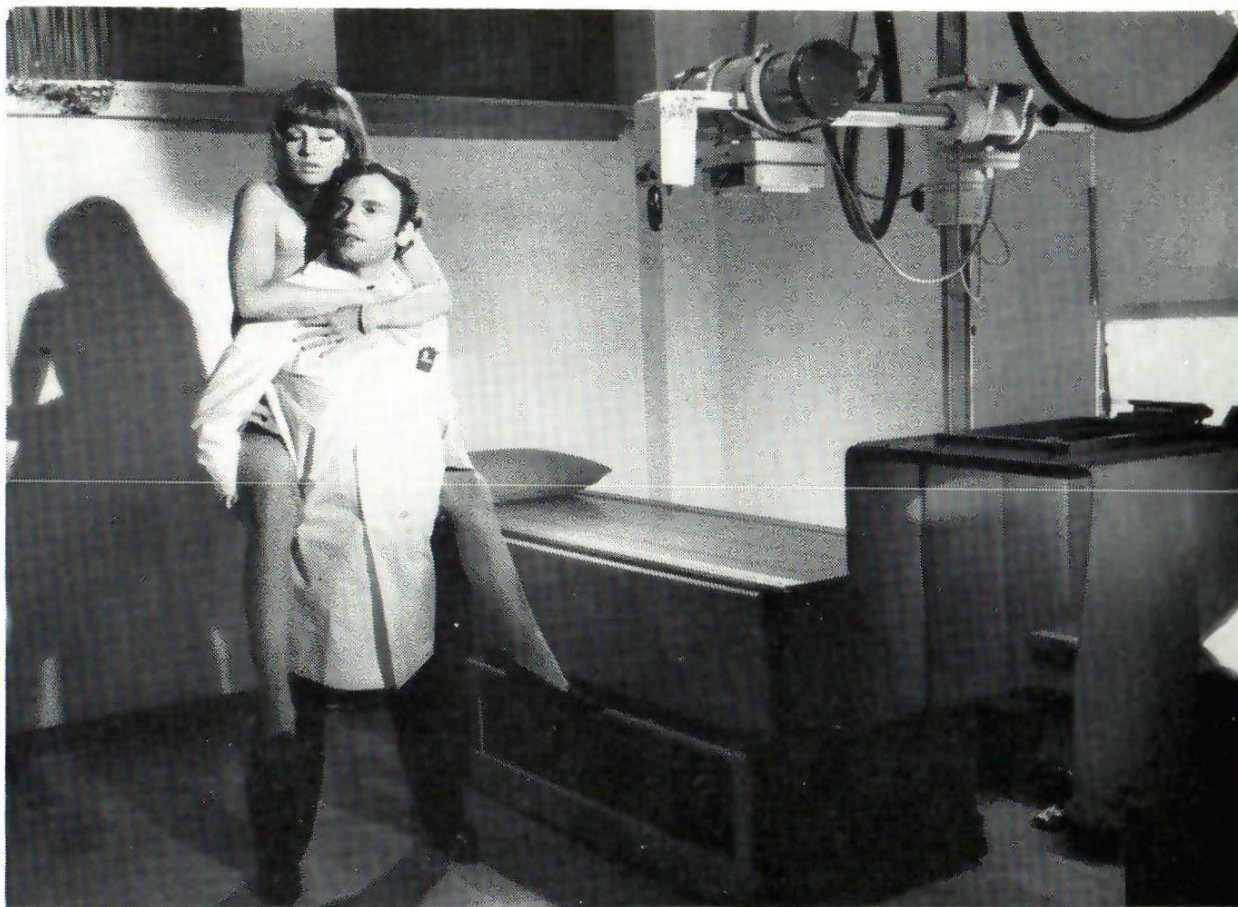
The film points out the importance of confidence between parent and child and how easily a frustrated teenager (invariably more advanced in years than was his parent) can go off the rails.



Above and left: the attractive new young actress, Mita Medici in "Colpo di Sole", directed by Mino Guerrini. An accident on the road brings together a number of people returning from a day at the sea at Ostia. Each has had his or her particular adventure: a girl decides to revenge herself on the schoolteacher who kept her from her friends — a German immigrant with a pistol searches for the wife he believes has betrayed him — an unusually honest man has no peace until he finds the owner of a lost parcel — three beatniks join a camp thinking they're in for a drug orgy — two attractive American girls try and make fools of four Austrian tourists but find they're on the wrong end of the joke when it comes to returning home.

Right: Under starters orders — Jean-Louis Trintignant as the doctor, Catherine Spaak as the widow in "The Matriarch".

Below: Fabienne Dali and Catherine Spaak in "The Matriarch".



IT HAS BEEN said that Campanile's "La Matriarca" (The Matriarch) is a "demystification of sex" — but in fact, it is a study of the relationships between men and women in general, and a married couple in particular, which shows that an uninhibited rapport is not so esoteric today as one might have thought.

Mimi is a young, attractive widow

whose late husband was never particularly demonstrative and it is therefore with surprise that she learns that he kept an attractive flat where he lived a second sexual life. Erotic oriental prints hang on the walls while the bedroom is virtually entirely mirrored, complete with soft, inviting music and a projector for the showing of erotic films — including those taken of the husband with various

**new
from
Italy**

Although in love with the doctor (Jean-Louis Trintignant) Mimi (Catherine Spaak) doesn't want to marry him but he is determined to make her do so. From "The Matriarch", new film by Campanile.





Left: Catherine Spaak as Mimi, decides to learn about sex in "The Matriarch".

manner: a man who shows no surprise, no disgust or no reproval when he learns of her past and who despite his own experiences with her continues to demand that she marry him.

Finally, after a long struggle, sometimes subtle, sometimes frankly violent, De Marchis succeeds in taming Mimi. But Mimi need have no fear that despite the doctor's rather conventional desire to regularize their union with legal bonds there will be no exciting amorous bonds.

Pasquale Festa Campanile's next film will be an ironic fable set in pre-historic times: "When Women Had Tails".

In a recent public referendum Italy's favourite film players and makers were Sophia Loren (by a large margin), Vittorio Gassman and director Pietro Germi. Surprisingly high in the actress list was Lisa Gastoni, sixth. Marcello Mastroianni was third as popular actor.

Marco Ferreri's "Dillinger is Dead" is not about the gangster but merely a reference to the fact that such a character is of the past. In this 'protest' film, two women and a man believe that happiness and freedom are the only psychological needs.

Ugo Liberatore is preparing a third film, "Lovemaker" — the sentimental adventures of an Italian engineer in Munich.

Fernando Morandi, script writer, documentary director and assistant to Pontecorvo, makes his feature debut with "Homo ferox".

women among whom Mimi recognizes a "dear friend" of the family.

Mimi's first reaction is one of irritation at being left out of this part of her husband's life and when she discusses it with the family solicitor she is told that her husband "respected" her and sought other women with whom to satisfy his more bizarre desires. The lawyer considers this wifely respect entirely logical but Mimi rebels against the idea: if sex exists it exists

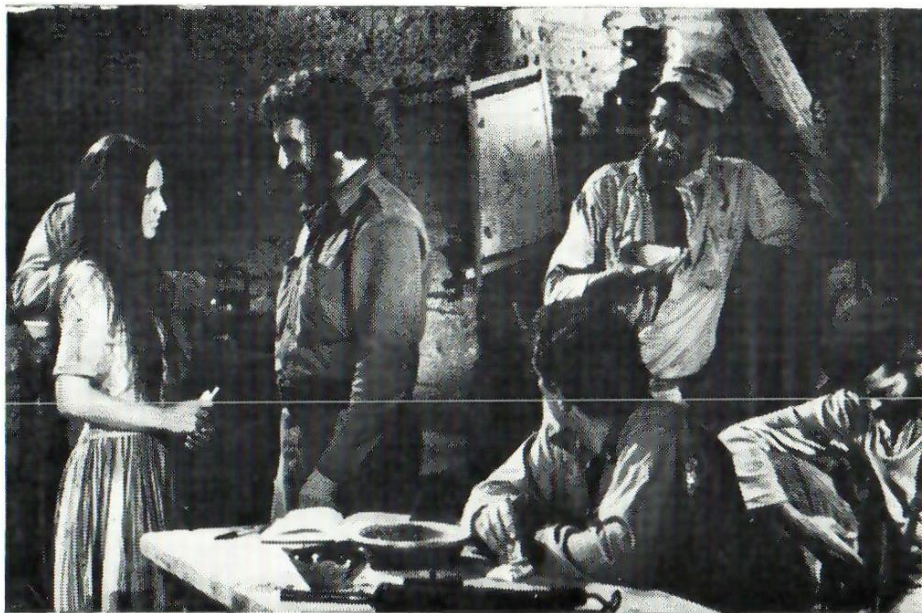
for both men and women who must accept all its implications.

And so Mimi decides to learn about sex and she gets to know several men intimately: some entertain her, some annoy her, some disgust her but more leave her indifferent; certainly none leave any deep impression on her until she meets the doctor, De Marchis, a doctor rather short-sighted, rather timid, sympathetic, intelligent but firm under an apparently mild



Left: Mireille Darc and Gian Maria Volonte in Giorgio Bontempi's first film "Summit".

FRANCESCO RABAL AS "CHE"



Above and below: — four scenes from the new film "El 'Che' Guevara" directed by Paolo Heusch. The Spanish actor, Francesco Rabal is seen in the title role and with Susanne Martinkova as Simona. The bottom right scene shows the capture and identification of the rebel leader.

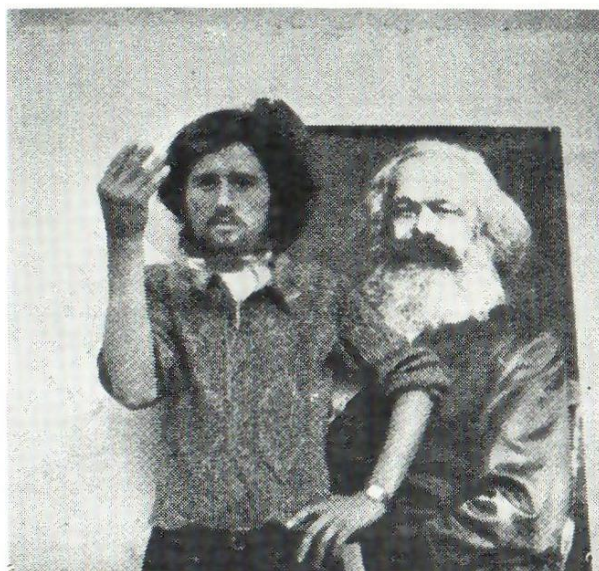
The film deals with the last three days of Che's life — he died at the beginning of November last year 1967 — and when questioned about the mystery of the guerilla's

death (not all the versions agree) the writer, Adriano Bolzoni replied: "The mystery is not in his death—the mystery is represented by his life. The official version is that Che bled to death of his wounds."

Twenty-two-year-old Susanne Martinkova who plays Simona is a young Czech actress who, after ballet study, entered the famous Teatro Negro at Prague. For the last two years she has been busy making films.



Below: — Major Ernesto "Che" Guevara with Fidel Castro — one of the many illustrations from the new book, "Viva Che" (Lorrimer 12s.6d.) reviewed last month. While Francesco Rosi has postponed his "Che" film Richard Fleischer has begun work on his film of the guerilla leader's life with Omar Sharif in the title role. Lizzani is also working on "Intolerance", the central part of which will deal with Che's life.



Above and right: the two young would-be revolutionaries in George Moore's new film, "Love and so on..." live in a decor that orientates their lives: a portrait of Karl Marx (one of the great "morts vivants" as Sartre called him) to pop posters and pop records.

The one powerful factor for peace behind contemporary youth is its refusal to accept traditional conformity. The young people of Prague showed a logic and a bravery that will surely be a turning point in the ability to evade open war.



GERMANY from page 15

With a deal of irony Moorse presents both sides without prejudice although all his films (this is his fourth) are concerned with the new attitudes of young people.

"Love and so on" was written by a young writer, Klaus Lea and the photography is in the hands of Gerard Vandenberg.

Vera Tschechova (seen in Vesely's early "Bread of the Early Years") is Nina. Rolf Zacher (who played the title role in "Der Griller" — a young man trying to escape the cage of society—sports a "Che" Guevara beard and plays Ben. Claudia Brehmer is Sigi.

The influence of the Chinese cultural revolution has been considerable on young people in France and Germany and Godard was the first to express this with "La Chinoise" and Bertolucci tried to express it in "La Cina è Vicina" and more explicitly in his latest film, "Partner".

The fundamental word remains — participation — active participation. A cinema of participation is what underlined the discussions and arguments at Cannes, Pesaro and Avignon.

There is, however, one fundamental fact which seems to be overlooked. Participation in politics for the betterment of all peoples is not the same as participation in art. The one requires ideology — the other talent. Venice proved this point.

THERE WERE MANY who doubted the staying power of the Young German Cinema and predicted an early demise. But as yet there seems no falling off in the Renaissance of the German cinema and the following is a look at the projects and current films being made by young film-makers.

Horst Manfred Adloff is to make a German-Italian co-production long in preparation, "The Grey Pope".

Peter Fleischmann is directing (for Rob Houwer) his debut film "Hunting scenes in Lower Bavaria" based on Martin Sperr.

Helmut Foernbacher makes his directorial debut (after acting in "Close Season for Foxes") with a thriller, "Freckles".

Werner Klett is preparing a comedy "Butterflies". He is currently shooting "Werewolves".

Theodor Kotulla made his debut as director with "Happy End".

Klaus Lemke started his third film "Poker" in Sardinia.

Joachim Mock is making a satire on gangster films which is called "Scaring Widows Ltd. or Be Faithful and Damaging".

Hans Jurgen Pohland is shooting in Berlin, "The Fire Brigade drives flaming into the Red Sea". The main parts are played by Claudia Brehmer and Rolf Zacher.

Edgar Reitz received early this year, a prize for his scenario, "Cardillac", based on E.T.A. Hoffmann.

Peter Schamoni announces "Butterflies do not cry" based on a novel by Willi Heinrichs and a new film in the style of "To the point, Darling".

Eckhardt Schmidt has finished the scenario for his second film "The Gold Kiss."

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CZECH PRODUCTION — from page 13

film — Slovaks, Hungarians, Yugoslavs and Americans. The film is a joint production of the Barrandov Film Studios and the American company Videotronics Inc. in New York.

Director Martin Fric has completed his eighty-seventh film, "The Best Woman in My Life". It is a comedy telling of the adventures of a petty trickster who comes off badly in the end.

Director Vojtech Jasný, creator of the unforgettable poetic film "That Cat...", is shooting the final scenes on his new film "All Good Fellow-countrymen". This is a record in picture and story of a small provincial town in Moravia from 1945 to the present time.

Director Karel Kachyna is currently at work on a lyrical story of two lonely people named "Christmas with Elizabeth". The role of the hero, a fifty-year-old driver, is played by the Slovak actor Vlado Muller. The part of his young helper Elizabeth is taken by Pavla Karnikova, a non-professional actress.

Another film that has been completed is "Heavenly Riders", directed by Jindrich Polak. Its story, which takes place in the years of the Second World War, tells of the fates of a mixed British-Czechoslovak bomber crew. Some of the parts in the film are taken by English actors.

The young Prague director Jan Schmidt is now completing shooting on the joint Czechoslovak-Soviet production "The Lanfieri Colony" in the Soviet Union, in the Crimea and the surrounding islands. The photography

of this colour adventure film is in the hands of the Czech cameraman Jiri Machane. The Lithuanian actor Josif Budraytis, who will be remembered for his part in the film "Nobody Wanted to Die", plays the leading role.

Two directors have taken the themes for their films from Czech history. Hynek Bocan has completed the historical film "Honour and Glory", the action of which takes place at the end of the Thirty Years' War in the castle of the Czech knight Vaclav Rynda.

Director Oldrich Danek has finished his new film "The Royal Mistake", which he made on the basis of his own novel "The King Beats a Retreat". In the story of King John of Luxembourg's high chamberlain the author develops the universal concepts of honour, justice and the sense of right and wrong.

"The Third One" is a modern psychological drama of a man who finds himself in a position in which he is forced to choose between two women. The film was made by director Jaroslav Balik from the novel of the same title by the Czech writer Jaroslav Havlicek.

Director Jaromil Jires is currently working on a new film called "The Joke". This is an adaptation of the novel of the same name by the Czech writer Milan Kundera.

The Gottwaldov director Karel Zeman is busy on another Verne film. This time it is "Mr. Servadac's Ark", based on motifs from Jules Verne's novel "On a Comet".

Further new productions are "The Thirteenth Chamber", which is being made by director Otakar Vavra, and

"The Joys of the Father of the Country", a film in the style of French comedies about the youth of Charles IV, Holy Roman Emperor and King of Bohemia, directed by Karel Stekly.

The French director Yves Ciampi has completed the Czechoslovak-French co-production "Too Late". Set against the background of the January political events in Czechoslovakia it tells of the emotional attachment between a French student of sociology and a Czech professor.

The Bulgarian director Rangel Valchanov is going to make a Czechoslovak-Bulgarian co-production about the life of Aesop.

Director Vera Chytilova, who has made two full-length feature films thus far — "Another Way of Life" and "Daisies" — is now working on the preparation of her third feature film named "We Eat the Fruit of the Trees of Paradise".

The story "A Voyage to Laputa and Balnibarbi" from the third part of "Gulliver's Travels into Several Remote Regions of the World" by Jonathan Swift formed the basis of Pavel Juracek's screenplay for the film "The Country of Affable Spirits", which he will also direct.

The young Prague director Ivan Passer, who made his first venture as a feature director with the film "Intimate Lighting", is now in Great Britain where he is working on the preparation of a film for a foreign producer.

Director Jiri Krejcik is also working on a new picture "The Gardener and the Earrings". Boccaccio's "Decameron" provided the basis of the screenplay for the film.

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Above: Horst Buchholz and Marlene Jobert in "L'Astragale", a new French film.

AVIGNON. From page 11

Léaud. He is a young man of the 19th century. For me, I am very nostalgic — my inspiration constantly turns towards the past. That's why my films, particularly 'Baisers Volés', are full of memories and they try and revive the youthful memories of the audience.

"When my films are finished I notice they are always sadder than I would have wished. If I have wanted to be *drole* I'm not sure if it is, although we've amused ourselves. The most interesting thing to do is something that is *drole* and sad at the same time. That's why I asked Charles Trenet for permission to take two words from one of his songs ('Que rest-il de nos amours') *baisers volés*, which are heard in the chorus through the credits. I think Trenet has found the right balance between gravity and lightness in his song. I would like 'Baisers Volés' to resemble a song."

Interview with Peter Lennon: "My film ('Rocky Road to Dublin') is a personal essay, that tries to evoke with the camera, the kind of island which after having survived seven centuries of English occupation could fail under the feet of its own heroes and clergy."

Lennon (an Irish journalist living in Paris who has also published stories in "New Yorker" and "Atlantic Monthly") has made an excellent enquiry which steers a middle course between the old Free Cinema and the most recent American film. It is the first film ever made in Ireland to present a social problem never openly discussed.

Guy Casaril's "L'Astragale" is based on Albertine Sarrazin's book in which a young girl, Ann, breaks out of prison to join a friend who has escap-

ed before her. In climbing the wall she fractures her ankle and is helped by a thief, Julien. He hides her first with his mother then with a prostitute in Paris. It is Julien who pays for the operations on the girl's leg and during this time Ann falls in love with him. But Julien has not recognized his own feeling and influenced by his mother, has taken a mistress.

When Ann can walk, she goes to a shabby hotel and lives as a prostitute but when Julien is imprisoned for stealing and she visits him their mutual love is recognized.

When he is free the two are about to set up home together when she is discovered by the authorities and arrested.

Albertine Sarrazin has known the world about which she writes and Casaril has tried to give the film the same authenticity.

venice, from page 5

des Jours". "Socrates" is about a wandering professor who is followed by a detective, Lemmy. We see the two together in every conceivable situation — up trees, up to their necks in sand, in the sea, performing an operation, and so on — all the time conducting a rather ponderous philosophical discussion.

"Ecume des Jours" is a whimsical love story about a beautiful rich boy who elopes with a young girl from boarding school (he abducts her from the end of the school "crocodile"). He has a piano which plays exquisite music and at the same time, according to the mood of the music, mixes delicious cocktails. Alas! The girl is taken ill because she has a water-lily growing in her heart. She has to be surrounded with flowers and is forbidden to drink any water. After a time she can stand it no longer; she runs out and drinks. She meets the boy and they are happy together for a few short hours, then she fades

away and dies.

"The Castle", a German film based on Kafka's story, directed by Rudolf Noelte, was a remarkable effort for a first film. It achieved the slow, rambling atmosphere of Kafka very successfully, and the colour photography of the great castle and surrounding village under snow was beautiful.

Another first feature, "Wild in the Streets" directed by Barry Shear, had as its plot the revolt of youth in America. Max Frost, a T.V. pop idol, reacting against the domination of his overbearing mother (well played by Shelley Winters) calls for demonstrations to lower the voting age to 16. Success follows success, and he and his friends, using more and more violent methods, gradually take over the Government, and Max at 25 is elected President of the United States. The country is to be run by young people, and for all those over 35 he introduces concentration camps where they will be kept permanently under the influence of

drugs. The theme is so extreme it fails to convince, but it is interesting as an attempt on the part of commercial cinema to deal with current issues.

Finally, two other first features are well worth mentioning: "The Money Order" and "Diary of a Schizophrenic". "The Money Order" (director Sembene Cusmane) is perhaps the first genuinely African feature film, in the sense that its outlook is purely African, authentic, funny and faithful to the everyday life of the people. The principal character, Ibrahim, a 50-year-old, black mountain of flesh, has two wives whom he bullies though with others he is weak, ignorant and credulous. His nephew working in Paris sends him a Money Order for £15 to look after. When the news gets round, all his friends sponge on him, and at the same time, because of his lack of education, he cannot get the Money Order cashed. Finally an "agent" swindles him and takes the money.

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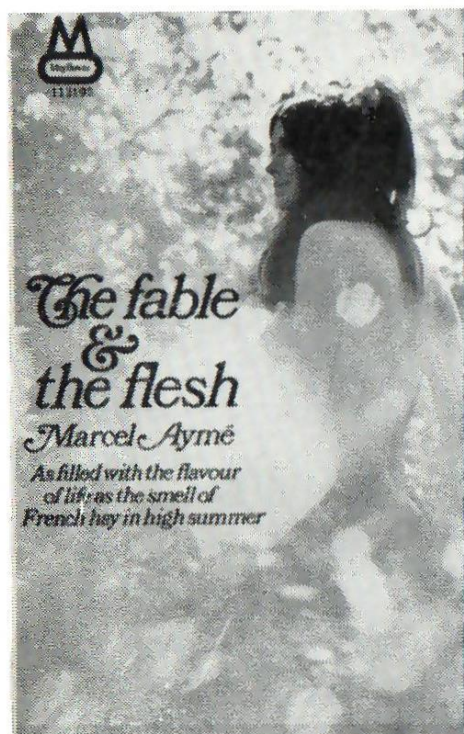
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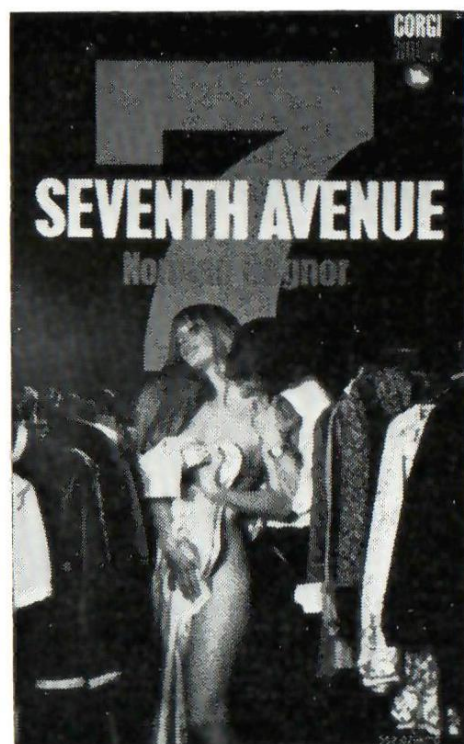


THE FABLE AND THE FLESH. This story concerns the legend in the folk-lore of the Franche Comte. The author's book "The Green Mare" was the basis of the hilarious and sexy film "The Green Mare's Nest". **Price 5s.**



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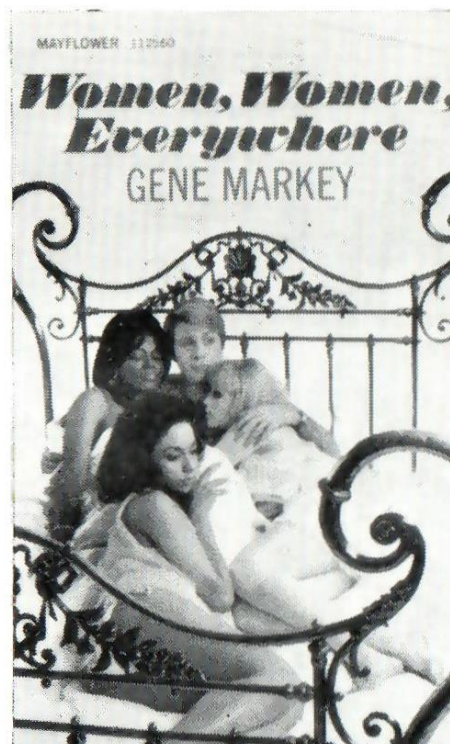
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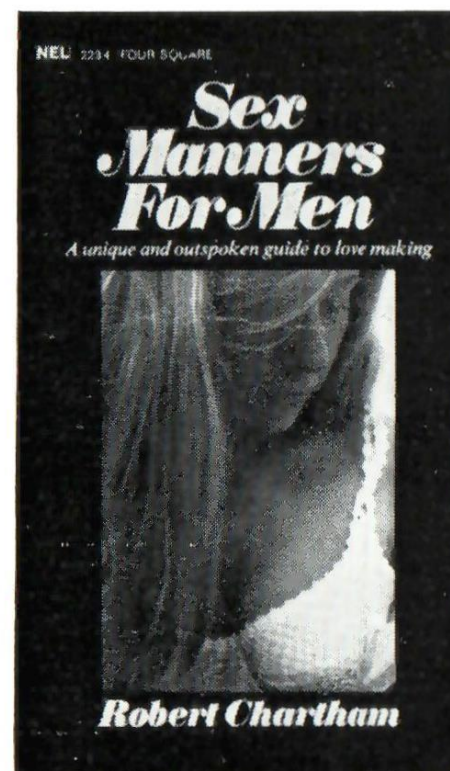
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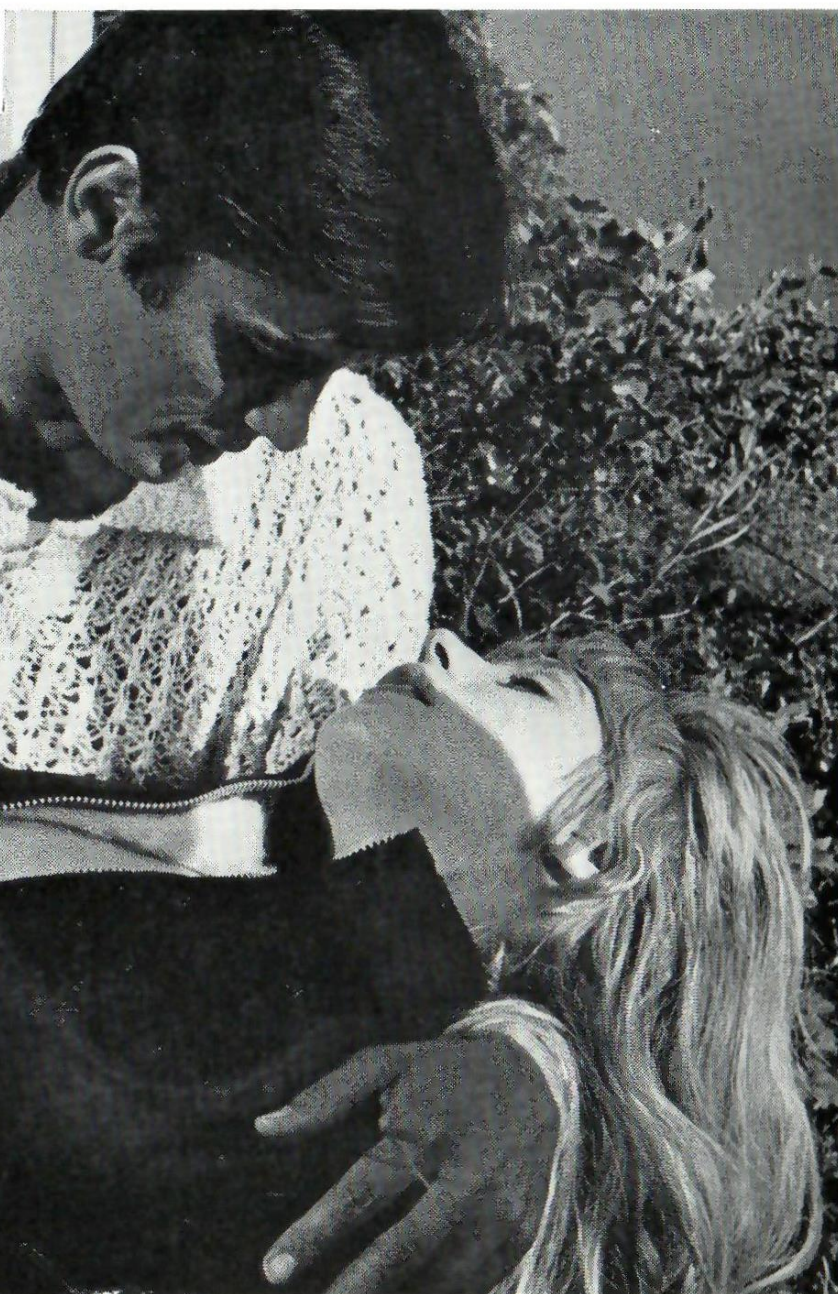


The Americas After Dark — Nearly 200 pages of startling pictures of the lavish and seedy glamour of the Americas after dark. Alongside the pictures, Eugene Crammond has collected a set of frank reminiscences from the States to the West Indies, but it is best that only the adult and unshockable reader, ventures into the pages of this uncensored survey". **12s.6d.**

That Cold Day in the Park. — She was a Parisienne, wealthy, lonely and obsessed with an erotic dream. He was strong-bodied and amoral — poor enough to do absolutely anything. **Price 3s.6d.**



Illustrations this page: Alain Delon and Marianne Faithfull in "The Girl on the Motorcycle".



new
and
forth-
coming
films

Below:
From
"The Girl
on the
Motorcycle"



Left: Catherine Deneuve and Omar Sharif as Maria Vetsera and Prince Rudolf in "Mayerling". In some shots Catherine remarkably recalls the earlier Maria (1936) — Danielle Darrieux. Charles Boyer was the Prince.

BEING A DIRECTOR of photography before turning to directing, it is natural that Jack Cardiff should be particularly concerned with this aspect of film-making. With "Girl on the Motorcycle" it is as well, for the brilliance of the photography (by Cardiff himself) often provokes a response that the two main characters fail to do. This might be due to some dubbing which inevitably betrays itself in some abysmal dialogue, but more likely to the flat performance by Marianne Faithfull.

Cardiff's attempt to link sensuality and speed with colour and pattern is an artistic achievement but for most it will be the film in which black leather and the motor-cycle came into their own as sexual symbols.

Below: Three scenes from "Angelique No. 2" (The Road to Versailles). In the top picture Michèle Mercier (Angelique) is seen with Jean-Louis Trintignant and centre with the Italian actor, Giuliano Gemma. A sexy-romance with Miss Mercier as ravishing and near-ravished as before.



october

Correct at time of going to Press. Readers are advised always to phone before making a long journey. Subject to alteration.

Academy One (GER 2981) — Elvira Madigan. From 17th: John Casavetes' Faces
Academy Two (GER 5129) — Vilgot Sjöman's The Dress
Academy Three (GER 8819) — Dreyer's Gertrud
Berkeley (MUS 8150) — Gassman and Lisi in A Virgin for the Prince and Bedtime
Cameo Moulin (GER 1653) — Massacre for an Orgy & Topless
Cameo Poly (LAN 1744) — Marcello Mastroianni in Visconti's The Stranger (based on Albert Camus's The Outsider)
Cameo Royal (WHI 6915) — Dominique Boschero in Fire of Love & Nude Camera
Cameo Victoria (VIC 6588) — Bunuel's Belle de Jour with Catherine Deneuve
Charing Cross Road, Tatler (GER 4815) — Sweet Sins of Sexy Susan & Strip Poker
Cinephone, Oxford St. (MAY 4721) Witch in Love. Next: Angelique

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Compton Club (GER 4555) — Members only.
Continental (MUS 4913) — Seventeen & Sex Quartet
Curzon (GRO 3737) — Germi's The Birds, Bees and the Italians
Dilly Club (GER 6266) — Members
Paris Pullman (FRE 5898) — Istvan Szabo's Father & Five Czech directors — Pearls of the Deep

Piccadilly, Jacey (REG 1447) — Skin, Skin. Next programme: Aquasex
Hampstead, Everyman (HAM 1525) — Visconti's Of a Thousand Delights, 1 (6); Kluge's Yesterday Girl, 7 (7); Robbe-Grillet's L'Immortelle, 14 (7); Bergman's Persona, 21 (7); Modesty Blaise, 28 (7)
Birmingham, Cinephone — Her

Private Hell & Hot Hours; Lust in the Swamps & Paris Street-walker; Amsterdam Affair & Man Outside; Skin, Skin & Young Girls Beware
Brighton, Jacey — Sweet and the Bitter & Blood is my Heritage; M. Hulot's Holiday; Nude Kamera & Passionate Affair; Fire of Love
Brighton, Kemp Town, Continental — House on the Haunted Hill & Frankenstein 1970, 1 (2); And God Created Woman and Young Girls Beware, 3 (3); Sexy Gang & Hot Nights in Frankfurt, 6 (7); How to Seduce a Playboy & Dead Run, 13 (7); La Nuit Infidèle and Virgin Youth, 20 (7); Miss Julie & La Bourse et la Vie, 27 (7)
Edinburgh, Jacey — Skin, Skin & Market in Women; The Question of Rape & Nude Ones; Sweet Sins of Sexy Susan
Liverpool, Jacey — Sweet Sins of Sexy Susan; The Sweet and the Bitter & Bed without Breakfast; Idiot in Paris & The Rape; Woman Times Seven
Manchester, Cinephone — Idiot in Paris & A Kind of Loving; Mondo Cane No. 2 & M; How to Seduce a Playboy & Virgin Youth; The Sweet and the Bitter & Bed without Breakfast

The Birds, The Bees and the Italians (Curzon) is Pietro Germi's "Signore e Signori" which takes a look at the social hypocrisy of a provincial town (it was shot in Treviso). Satiric and often amusing it has nothing like the style and humour of "Divorce, Italian Style". We have a half-dozen prominent citizens of the town flirting with each other's wives and finally coming unstuck with the attractive daughter of a farmer who makes it unpleasantly clear that the girl is under sixteen.

The pace is maintained throughout and there are two sensitive performances by Gastone Moschin and Virna Lisi as two timid tyros in adultery.

Damiani's "The Witch in Love (La Strega in amore)" is a finely shot (camera Leonida Barboni) story of a beautiful woman who rejects old age and manages to discover a rejuvenating potion. We come in on the story when one lover is being rejected and another taken on. Damiani doesn't play fair in maintaining the suspense but Rosanna Schiaffino has never

looked more lovely and there are good performances by Richard Johnson, Sarah Ferreti and Gian Maria Volonté.

Gertrud (Academy 3) was Carl Dreyer's last film and shown at Venice four years ago. Ponderous, and a slow moving story of a respectable married woman forsaking all for love with a younger man, it nevertheless has a simplicity of design that is often powerfully effective.

Pearls of the Deep (Paris Pullman) is almost an anthology of new young Czech directors, there being a sketch each by Jiri Menzel, Jan Nemec, Ewald Schorm, Vera Chytilova and Jaromil Jires. We have seen better work from all of them but it should be seen particularly as it is being shown with Istvan Szabo's "Father", an unusually moving study of a boy who venerates his dead father but slowly comes to recognize that he was a human being not a superman after all.

Although ostensibly Mastroianni's

quiet style of playing should be well suited to the introspective Meursault in Visconti's **The Stranger** (Cameo Poly), there is a certain flatness about the film which is perhaps due, not to the director or star, but the fact that a story by Albert Camus involves us with ideas as much as action and the motivations here are particularly introspective and one wonders why the film, which neither adds to nor elucidates the book, was made.

Opened at Basildon, Essex, on September 21st was what has been described as the first "purpose built" Arts Centre since the war. The centre has a multi-purpose auditorium which is now regularly used as a cinema and showing this month are: "Tokyo Olympiade" (6-7); Visconti's "The Leopard" (13-14); "The Royal Ballet" (20); "Marat Sade" (21); "Hugs and Kisses" (27-28).

Below: Marcello Mastroianni and Anna Karina take a bathe in "The Stranger" (Cameo Poly)



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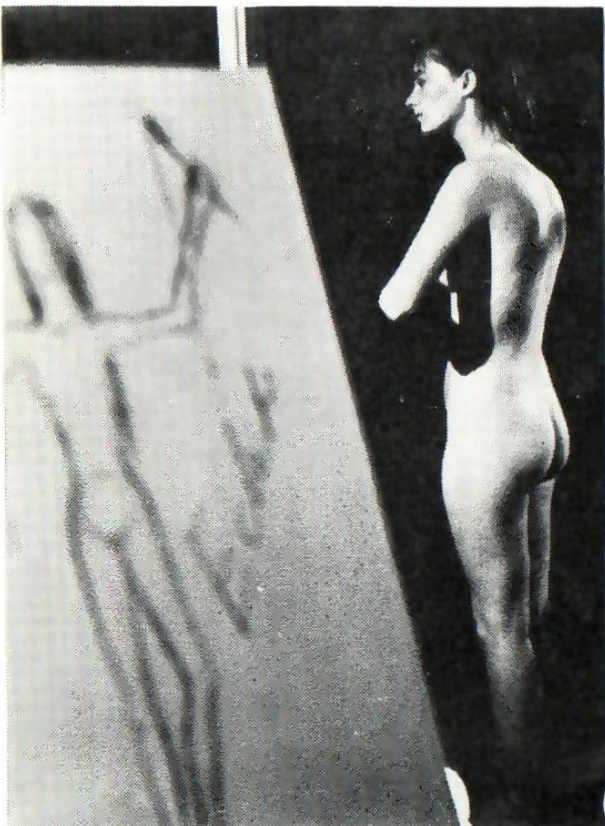
CLASSICS

Baker Street — Night Must Fall, 13 (7); Girl with Green Eyes, 20 (7); Fellini's 8½, 27 (7).
Late Shows — The African Queen, 7 (5); What Ever Happened to Baby Jane, 14 (5); Rattle of a Simple Man, 28 (5)
Brixton — Crime and Punishment, 6 (1); The Conqueror of Maracaibo & Hercules The Invincible, 10 (3); The Fiend Who Walked the West & Rodan, 14 (3); Vengeance & Reptilious, 27 (1)
Late Shows — Every Saturday: A Prize of Arms, 12th
Cameo Moulin — Late Shows: Young Girls Beware, 7 (5); Love For Sale, 14 (5); Women are Like That, 21 (5); Way of the Wicked, 28 (5)
Cameo Royal — Late Shows: Drops of Blood, 7 (5); Victims of Vice, 14 (5); And so to Bed, 21 (5); Galia, 28 (5)
Cameo Victoria — Late Shows — Caged, 11 (2); Freud — The Secret Passion, 18 (2); The Seduction of Julia, 25 (2)
Chelsea — The Reluctant Debutante, 6 (7); The Roman Spring of Mrs. Stone, 13 (7); Light in

the Piazza, 20 (7)
Late Shows — Bedtime Story, 7 (5); Sparrows Can't Sing, 28 (5)
Chingford — The Graduate, 28 (7)
Late Shows — Every Saturday: Man's Favourite Sport, 12th; Waltz of the Toreadors, 19th; Seance on a Wet Afternoon, 26th
Croydon — Darling, 6 (7); A Man for All Seasons, 13 (7)
Late Shows — Every Saturday: Vivre Sa Vie, 12th; Knife in the Water, 19th; Hiroshima Mon Amour, 26th
Dalston — The Sorcerers, 7 (3); Shadow of Evil & The Invincible Gladiator, 17 (3); Bloodsuckers & Slaughter of the Vampires, 21 (3); An Orchid for the Tiger, 24 (3); Arm of Fire & The Mighty Warrior, 31 (3)
Erith — The Birds, 6 (4); The Ipcress File, 10 (3)
Late Shows — Every Saturday: The Green Mare's Nest, 12th; Who Wants to Sleep, 26th
Hendon — It's A Mad Mad Mad World, 20 (7)
Late Shows — Every Saturday: Billy Budd, 12th; The Trials of Oscar Wilde, 19th
Hampstead — An Evening with The Royal Ballet & The Soldier's

Tale, 16 (1)
Late Shows — Climates of Love, 7 (3); Rattle of a Simple Man, 10 (3); Le Dimanche de la Vie, 14 (3); My Home is Copacabana, 21 (3); Saturday Night and Sunday Morning, 24 (3); Port of Call, 28 (3)
Kilburn — A Man for All Seasons, 6 (7); Ulysses, 20 (7)
Late Shows — Every Saturday: She Loved to be Bad, 12th; The Art of Love, 26th
Notting Hill Gate — Zorba the Greek, 20 (7)
Late Shows — Crack in the Mirror, 7 (5); Woman in White, 14 (5)
Park Royal — The Graduate, 20 (7)
Praed Street — Kwaidan & Stella, 6 (7); Zorba the Greek, 13 (7)
Stockwell — Bed Without Breakfast & More Deadly than the Male, 6 Ulysses, 7 (12); Phantom from 10,000 Leagues & Beast with a Million Eyes, 13 (1)
Tooting — I'm All Right Jack & Two Way Stretch, 14 (6)
Waterloo — East of Eden, 6 (7)
Barnstaple — Sex from a Stranger & Dead Run, 6 (3); It's a Mad, Mad, Mad World 10 (3)
Belfast — The Pawnbroker, 7 (6); The Brothers Karamazov, 28 (6)
Late Shows — Every Friday: Have

Another Bier, 18th; Do You Like Women? 25th
Bradford — The Fox, 7 (6); Doctor Zhivago, 14 (6);
Late Shows — Every Saturday: Passport to Shame, 12th; Whatever Happened to Baby Jane, 19th; Frustration, 26th
Brighton, Curzon — The Fox, 3 (7); The Taming of the Shrew, 10 (7); As Long as You're Healthy, 31 (4)
Late Shows — Every Friday: Une Femme est une Femme, 11th; Thomas l'Imposteur, 18th
Falmouth — Doctor Faustus & Lord of the Flies, 6 (7); Onibaba, 20 (7)
Gillingham — Sex from a Stranger & Dead Run, 6 (4); Angelique & Topless Story, 17 (3)
Liverpool — Late Shows — Every Friday: The Boyars' Plot, 4th; Bedtime Story, 7th; This Sporting Life, 14 (5)
Sheffield — As Long as You're Healthy, 29 (7)
Late Shows — Whatever Happened to Baby Jane, 11 (2)
Southampton — Darling, 6 (7); As Long as You are Healthy, 27 (7);
Late Shows — Saturday Night and Sunday Morning, 18 (2)



Right:
Françoise Brion in
"L'Immortelle"
(Hampstead,
Everyman)

Left: From Sjöman's
"The Dress"
(Academy)

Below: From Jaromil
Jires' Romance in
"Pearls
of the Deep"
(Paris Pullman)



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